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seat is hanging from the ceiling of one of these rooms by four grotesque brass chains picked out with red lac.

The wood mantels are highly decorative in spite of an excessive elaboration in the carving. The chairs have beautiful, perforated tracery backs. The bedsteads are carved wood, covered with hammered brass in lovely floral designs. Besides all kinds of furniture there are in these rooms cut brass, carved stone and wood of all sizes and shapes ready to be applied to the ornamentation of rooms or the building of houses, or for cabinet work.

The Ahmedabad shop is kept full of work and from day to day its sculptors, joiners, braziers and blacksmiths are filling orders for this country: ceilings, door-trims, mantels, and furniture of all sorts.

Thanks to Mr. de Forest and his love of the beautiful, we are becoming acquainted with the art of a far distant land and people, increasing our knowledge of ornament and broadening our field of decoration. We can also learn a moral lesson from these Indians, for if there is one thing more than another shown by their works it is that they are, like all good workmen, conscientious in all they do, a lesson hard to learn in this age of hurry and superficiality.

One day a draftsman, the next an architect, study and thought are unnecessary, consequently knowledge of the great truths of proportion, harmony and color, the very foundation stones of an architectural education.

By visiting Mr. de Forest's rooms, the student, the architect and decorator will find much to admire, much that is suggestive and instructive.

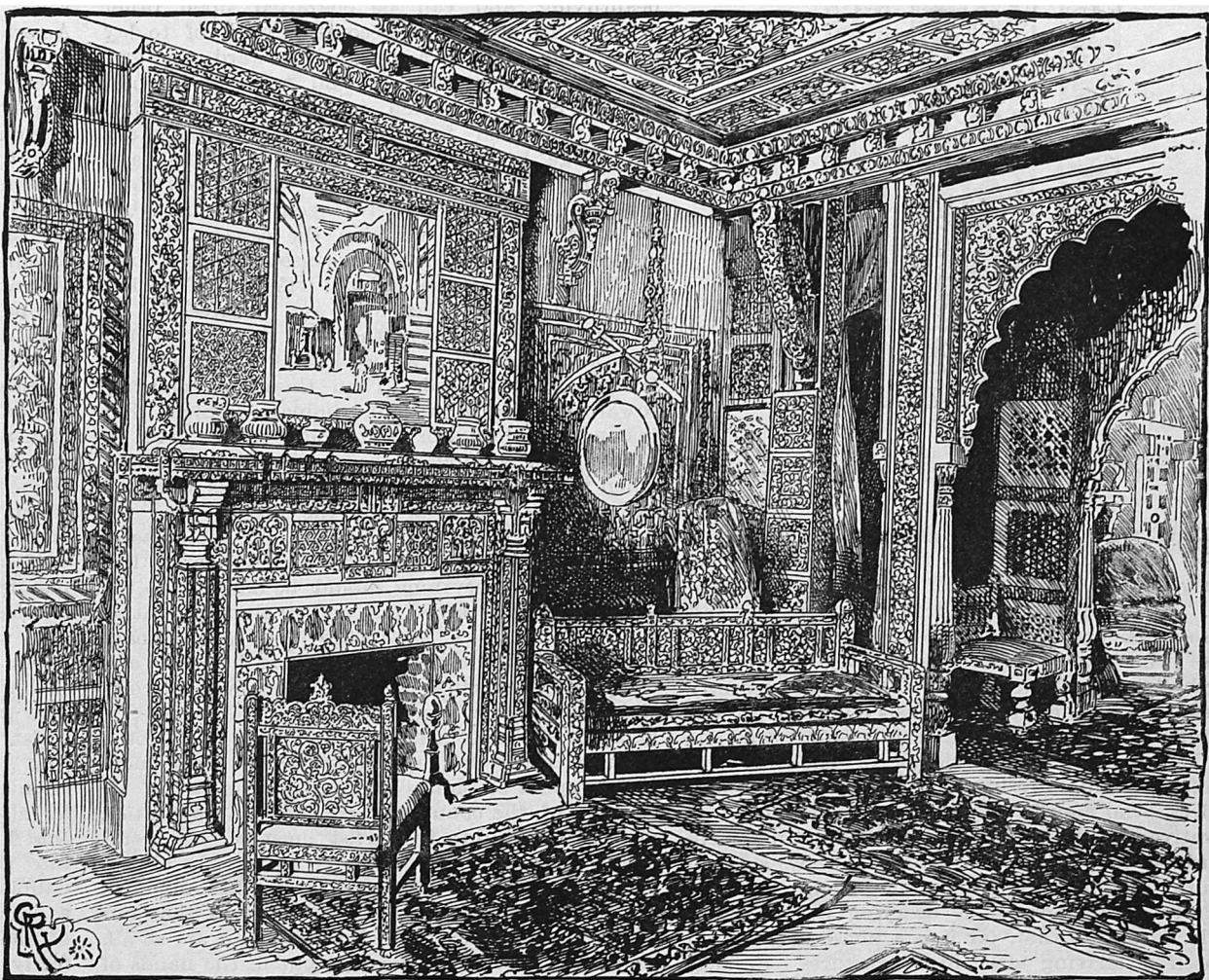
STUDIO DECORATION.

SPEAKING of studios, they are, as almost everybody knows, the most picturesque of all apartments. The true artist has a dash of the Bohemian in him and disorder is one of the attributes of Bohemianism. Not a little of this supposed disorder, however, is deliberately planned and in most cases the chair that seems to have been pushed hastily into a corner, the table with its load of sketches, the brilliant Oriental tapestry flung across a sofa, the Hawaiian club and Maori spear dangling from nails on the wall, have been carefully considered from all parts of the room and lesser objects have been grouped with reference to them, while the light is made to heighten the effect of some, and to throw others into rich shadow. A painter needs these effects sometimes, but a little of the informality of studios might be advantageously introduced in our domestic interiors.

Snugness and fixity in furnishing and arrangement are to be avoided. The trick of pairing everything for symmetry's sake, chairs, vases, bric-a-brac, pictures, and so on, produces a depressing stiffness and formality in an apartment. Chairs should look as though somebody had just occupied them or would do so directly. Books and pictures should show that they are made to be looked at. Rugs, skins, curtains, screens and portières should indicate that they are made to use.

We have not as yet mastered a knowledge of the use and beauty of draperies, and are inclined to make their arrangement too formal and to loop them in long, unpleasant curves instead of making them to hang easily and naturally. An artist will suspend a drapery so that its folds will be arranged by gravity instead of by pins, chains, and ribbons, and I have been in the studios of a few poor-devil artists where a picturesque partition of old tapestries, fragments of costume, bits of Persian and Turkish textiles, and sketches and studies concealed a bed and washstand. You simply regarded that corner as a picturesque aggregation of studio oddities, whereas, if some person other than an artist had had the arrangement of the draperies, you would have surmised at once that they merely served to conceal the poverty of the inhabitant or the strictly utilitarian character of that portion of the apartment. Sometimes the poor fellows don't have even a spare bit of drapery to hang up, and I was in one studio whose occupant slept on the floor on a pile of old clothing. It is a mistake to suppose that all artists are wealthy.

This magazine has presented from time to time comments and illustrations upon studios, from which those who do not frequent those places may form an adequate idea of what they



FRONT ROOM, WITH INDIAN CARVED WALL, CEILING AND MANTEL.

are like; but there are all kinds of studios and in every one occupied by a good artist may be found something to suggest ideas regarding the decorating and furnishing of other apartments.

I happen to have in mind at this moment the studio of Constant Mayer, an apartment not large and not showy, but one that bears the impress of refined taste. You are struck on entering it by the sense of restfulness and quiet. There are no strong lights or strong tints, but a hush of many draperies is in the place, all sounds are softened, and all colors brought into key with a low tone of color. A large part of the wall space is covered with tapestries and hangings, old and silvery gray, and the rectangular character of the room is concealed by a sort of canopy, like that erected over thrones, that depends from the ceiling and lets fall its long draperies to the floor. This canopy is placed opposite the principal window that lights the apartment, and is useful to pose models under, as by moving the hangings slightly bold masses of shade can be thrown to one side or other of the figure. A faint repetition of this idea occurs in a corner of the room where another piece of drapery depends from the ceiling and is caught back against the wall. In fact, hangings are employed with unusual profusion and grace in this studio, they fall about the doorways, they serve as pictures on the walls, they act as frames for trophies of arms and armor, and they give the interior something of that sedate charm that we may conceive to have pertained to the arras-bordered hall of some medieval castle.

TABLE SUGGESTIONS.

OUR dinner tables should always be decorated when it is feasible to do so. The table is the family gathering place. It is there that one should forget about his cares and his business, that he should maintain acquaintance with his wife and children and be sensible and genial. A little color and brightness and whatever contributes to please the eye as well as add to creature comforts, makes the cheer of eating and drinking the greater.

Scraps of Chinese and Japanese ware, bits of majolica, a trifle of cut glass, an engraved celery

glass, a dainty tea cup or two, add to the charm of a good meal. Above all, flowers and candles are pleasant at the table, candles in soft, rosy, paper shades, one to each plate, and flowers either in glasses, epergnes, or in pots screened in bowls and vases of painted china and hammered brass. The placing of *boutonnieres* at individual plates where their fragrance may steal up to one's nose between the appetizing fumes of roast and boiled is a good idea, but it is also well to have a bouquet in the center of the table as a *coup* of color to the pictorial composition.

I am not sure that it would not be well to have a hanging basket suspended from the center chandelier or gasolier above the table, and I have also seen a pretty device for a center piece wherein a plebeian tin pan, inverted, was banked up with moss and covered with bunches of blossoms. The latest device is sea shells—the big, pink-lipped variety that you may find ornamenting the mantels of country houses in company with antiquated candlesticks and samplers—which are filled with flowers and vines and placed in a group in the center of the table. The effect is said to be very pretty. Two or three of the shells form the apex of a little pyramid and are half hidden amid delicate sprays of ferns. Two or three larger shells just below them contain mosses, partridge berries, and fern, and the larger ones that form the base of the hillock are arranged mouth outward, and filled with roses and other available flowers.

As to candle shades to be used at table, though the little red paper shades are best, if one wishes for variety he can find it in the French shades that are now imported and that are made up in the likeness of flowers, or in the figured shades of Chinese crape. And as to epergnes, they have made their appearance in colored glass four feet high and resting on French plate mirrors with scalloped edges. They represent flowers, trumpet-flowers for instance in their natural colors, and rising from a heavy green glass calyx and spray of green glass leaves. We will rival Venice in our glass work shortly.

ARISTOCRACY now warms itself at cedar wood fires, burning up for luxury's sake what will some day be as precious as gold to art.

